



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

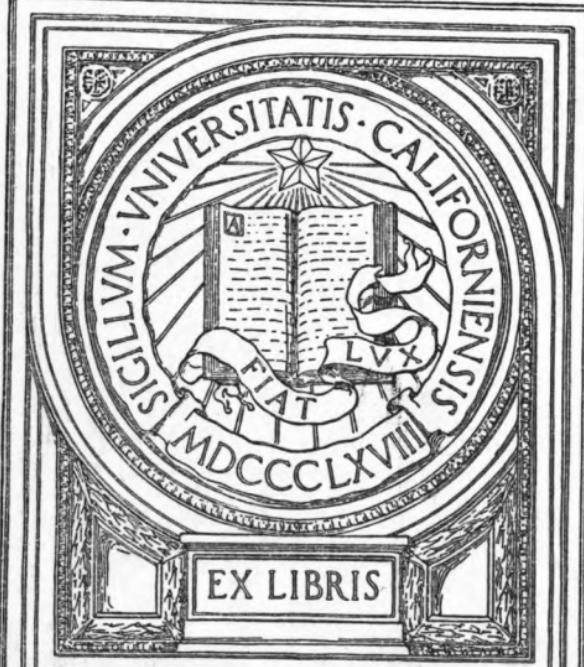
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

UC-NRLF



B 4 284 173

GIFT OF
*Thomas Rutherford Bacon
Memorial Library*



SONGS OF YALE:

A NEW COLLECTION OF COLLEGE SONGS.

EDITED BY

CHARLES S. ELLIOT, A. B.

"



CALIFORNIA.

NEW HAVEN, CONN.

CHARLES C. CHATFIELD & CO.

1870.

7-2-8
y 3 F 6

*Gift of Thomas Puttergord
Bacon Memorial Library*

Entered according to act of Congress in the year 1870, by
CHARLES C. CHATFIELD & Co.
in the Clerk's Office of the District Court of the District of Connecticut.

NO. 1125
MURKIN'S
ALMANAC FOR

RIVERSIDE: CAMBRIDGE,
STEREOTYPED AND PRINTED BY
H. O. HOUGHTON AND COMPANY.

TO MY CLASSMATES

OF '67,

***THIS COLLECTION OF YALE COLLEGE SONGS
IS DEDICATED.***

272519

BALLET OF
LAURIGER.

PART I.

LAURIGER.

The musical score consists of four staves of music in G major, 3/4 time. The vocal parts are written in soprano and alto clefs, while the basso continuo part is written in bass clef. The lyrics are in Latin and are repeated twice for each staff. The first staff contains the lyrics: "1. Lau-ri-ger Ho - ra - ti - us, Quam dix - is - ti ve - rum," and "Fu - git Eu - ro ci - ti - us, Tempus e - dax re - rum." The second staff contains "U - bi sunt, O poc - u - la, Dul - ci - o - ra mel - le," and "Rix - æ, pax et os - cu - la Ru - ben-tis pu - el - lae." The third staff contains "2 Crescit uva molliter," "Et puella crescit," "Sed poeta turpiter," and "Sitiens canescit. CHO." The fourth staff contains "3 Quid juvat æternitas," "Nominis; amare," "Nisi terræ filias," and "Licet, et potare! CHO."

2 Crescit uva molliter,
Et puella crescit,
Sed poeta turpiter,
Sitiens canescit. CHO.

3 Quid juvat æternitas
Nominis; amare
Nisi terræ filias
Licet, et potare! CHO.

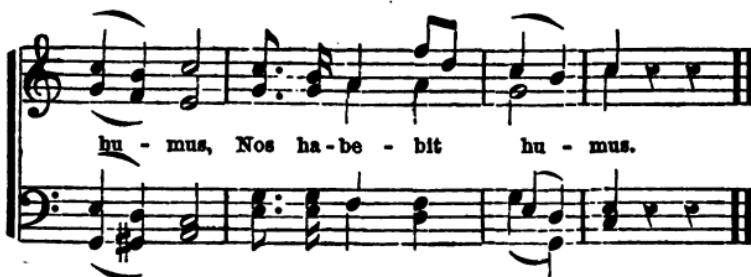
TO VIVI

6 ALMIGHTY GAUDEAMUS.

GAUDEAMUS.

A musical score for three voices (SATB) and piano. The vocal parts are in 3/4 time, and the piano part is in 2/4 time. The vocal parts consist of three staves: Treble, Bass, and Alto. The piano part is on a single staff below the vocal parts. The music is divided into four systems by vertical bar lines. The lyrics are written below the notes in each system.

1. Gau-de-a - mus i - gi-tur, Ju - ve-nes dum
su - mus; Gau - de - a - mus i - gi - tur,
Ju - ve - nes dum su - mus; Post ju - can - dam
ju - ven - tu - tem, Post mo - les - tam



2 Ubi sunt, qui ante nos
In mundo fuere?
Transeas ad superos,
Abeas ad inferos,
Quos si vis videre.

3 Vita nostra brevis est,
Brevi finietur,
Venit mors velociter,
Rapit nos atrociter,
Nemini parcetur.

4 Vivat academia,
Vivant professores,
Vivat membrum quodlibet,
Vivant membra quælibet,
Semper sint in flore.

5 Vivant omnes virgines,
Faciles, formosæ,
Vivant et mulieres,
Teneræ amabiles,
Bonæ laboriosæ.

6 Vivat et republica,
Et qui illam regit,
Vivat nostra civitas,
Mæcenatum caritas,
Quæ nos hic protegit.

7 Pereat tristitia,
Pereant osores,
Pereat diabolus,
Quivis antiburschius,
Atque irrisores.

8 Quis confluxus hodie
Academicorum?
E longinquo convenerunt
Protinusque successerunt
In commune forum.

9 Alma Mater floreat,
Quæ nos educavit,
Caros et commilitones,
Dissitas in regiones
Sparsos congregavit.

J. **PURITANI.**

Alla marcia.



1. Lau - ri - ger Ho - ra - ti - us,
U - bi sunt, O poc - u - la,



Quam dix - is - ti ve - rum,
Dul - ci - o - ra mel - le,



Fu - git Eu - ro cit - i - us, Tem-pus
Rix - a, pax, et os - cu - la, Ru-ben -

Fine.

e - dax re - rum, U - bi sunt, O
tis pu - el - lae.

poc - u - la, Dul - ci - o - ra mel - le,

Rix - se, pax, et os - cu - la,

Bu - ben - tis pu - el - - lae.

D.C.

2 Crescit uva molliter,
Et puella crescit,
Sed poeta turpiter,
Sitiens canescit. CHO.

2 Quid juvat aeternitas
Nominis; amare
Nisi terræ filias
Licet, et potare! CHO.

ALMA MATER.

Solo. Allegretto.

1. Al-ma Ma-ter! Al-ma Ma-ter! Heav'n's bless-ing at-

p

tend thee, While we live we will cherish, protect and de-

fend thee; Thy sons, dear old Yale, sing in loud, thrilling

chorus, While we think of thy great men who've been here before us.

CHORUS.

ff Hurrah! Hurrah! Alma Mater for - ev - er. Hurrah!

rit.

Hurrah! Hurrah! Alma Mater for - ev - er.

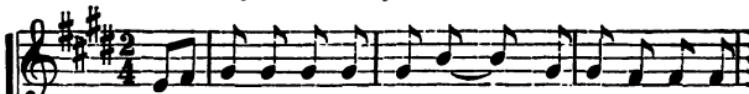
2 Alma Mater! Alma Mater! we ne'er shall forget thee;
Embalmed in the shrine of our hearts have we set thee;
Thou haven of rest in life's tempest-torn ocean,
Where calmly we rode in youth's wildest commotion.
Hurrah! hurrah! &c.

3 Alma Mater! Alma Mater! watch o'er our last parting,
Wipe away those sad tears that too soon may be starting;
Whisper thou o'er our doubts, "Duty calls you, be brave,
Truth's soldiers are fainting, go, succor and save.
Be brave, be true, your country will love you;
Be right — your might in God above you."

4 Alma Mater! Alma Mater! we will bring to thy shrine
Our first fruits of Fame, — let the offering be thine;
You trained our young minds, and you taught us to think;
From thy classic fountains rich draughts did we drink.
Hurrah! hurrah! &c.

5 Alma Mater! Alma Mater! ere we visit thee more,
These elms may be falling, all moss-covered o'er;
Yet we'll tread thy old halls, though with ag'd footfall creeping,
Their echoes shall wake joys that only were sleeping.
Hurrah! hurrah! &c.

BENNY HAVENS.



1. We're gather'd now, my class-mates, to join our parting

song, To pluck from memory's wreath the buds which there so sweetly

throng; To gaze on life's broad ruffled sea, to which we quickly

go, But ere we start we'll drink the health of Alma Mater O.

CHORUS.

ff Oh, Al-ma Ma-ter O., Oh, Al-ma Ma-ter O., But
ere we start we'll drink the health of Al-ma Ma-ter O.

2 We go to taste the joys of life, like bubbles on its tide,
Now glittering in its sunbeams and dancing in their pride,
But bubble like they'll break and burst, and leave us sad, you know,
There's none so sweet as memory of Alma Mater O. CHO.

3 Hither we came with hearts of joy, with joy we now will part,
And give to each the parting grasp which speaks a brother's heart,
United firm in pleasing words, which can no breaking know,
For Sons of Yale can ne'er forget their Alma Mater O. CHO.

4 Then brush the tear-drop from your eye, and happy let us be,
For joy alone should fill the hearts of those as blest as we;
One cheerful chorus, ringing loud, we'll give before we go,
The memory of college days and Alma Mater O.

CHO.— Oh, Alma Mater O, Alma Mater O,
Hurrah! hurrah! for college days and Alma Mater O.

LAST CIGAR.

Dolce.

1. 'Twas off the blue Ca-na-ry isles, A glorious summer day, I

2. I leaned up-on the quarter rail, And looked down in the sea, E'en

sat up-on the quarter deck, And whiffed my cares a-way; And

there the purple wreath of smoke Was curling graceful-ly. Oh,

as the volumed smoke arose, Like incense in the air, I

what had I at such a time, To do with wasting care? A-

breath'd a sigh to think in sooth, It was my last ci - gar.
las, the trembling tear proclaimed It was my last ci - gar.

CHORUS.

It was my last ci - gar, It was my last ci - gar, I

breath'd a sigh to think in sooth, It was my last ci - gar.

3 I watched the ashes as it came
Fast drawing toward the end,
I watched it as a friend would
watch
Beside a dying friend;
But still the flame crept slowly on,
It vanished into air,
I threw it from me, spare the tale,
It was my last cigar. CHO.

4 I've seen the land of all I love
Fade in the distance dim,
I've watched above the blighted
heart,
Where once proud hope hath been;
But I've never known a sorrow
That could with that compare,
When off the blue Canaries.
I smoked my last cigar. CHO.

Andante.

F. M. FINCH, '49.

1. Float - ing a - way like the fountain's spray, Or the
 p 2. The leaf burns bright, like the gems of light, That
 3. In the thought-ful gloom of his darkened room, Sits

snow-white plume of a maid - en, The smoke-wreaths rise to the
 flash in the braids of Beau - ty, It nerves each heart for the
 the child of song and sto - ry, But his heart is light, for his

star - lit skies, With bliss - ful fragrance la - den.
 he - ro's part, On the bat - tie plain of du - ty.
 pipe beams bright, And his dreams are all of glo - ry.

CHORUS.

The musical score consists of three staves of music in common time, key signature of one flat. The top staff is for the treble clef voice, the middle staff for the bass clef voice, and the bottom staff for the bass clef piano accompaniment. The lyrics are integrated into the vocal parts.

*f Then smoke a-way till the gold-en ray Lights
up the dawn of the mor-row, For a cheerful ci-gar, like a
shield, will bar The blows of care and sor - row.*

4 By the blazing fire sits the gray-haired sire,
And infant arms surround him;
And he smiles on all in that quaint old hall,
While the smoke-curls float around him. CHO.

5 In the forest grand of our native land,
When the savage conflict's ended,
The "Pipe of Peace" brought a sweet release
From toil and terror blended. CHO.

6 The dark-eyed train of the maids of Spain,
'Neath their arbor shades trip lightly,
And a gleaming cigar, like a new-born star,
In the clasp of their lips burns brightly. CHO.

7 It warms the soul like the blushing bowl,
With its rose-red burden streaming,
And drowns it in bliss, like the first warm kiss
From the lips with love-buds teeming. CHO.

J N T E G E R V I T Æ .

1. In - te-ger vi - tæ scel-e - ris-que pu - rus Non e - get
Mau - ris jac - u - lis, nec ar - cu, Nec ve - ne - na - tis
grav - i - da sa - git - tis, Fus - ce pha - re - tra;

2 Sive per Syrtes iter sestuosas,
Sive facturus per inhospitalem
Caucasum, vel quæ loca fabulosus
Lambit Hydaspes,

3 Namque me silva lupas in Sabina,
Dum meam canto Lalagen, et ultra
Terminus curis vigor expeditus,
Fugit inermem:

4 Quale portentum neque militaris
Daunias latis alit ~~mus~~sculetis,

Nec Jubæ tellus generat, leonum
Arida nutrit.

5 Pone me, pigris ubi nulla campis
Arbor sestiva recreatur aura,
Quod latus mundi nebulae malusque
Jupiter urget.

6 Pone sub curru nimium propinquai
Solis, in terra domibus negata;
Dulce ridentem Lalagen amabo
Dulce loquenter.

PART II.

LITORIA.

Allegretto.

1. Yale Col - lege is a jol - ly home, Swe-de-le-we-dum-
bum, We love it still, where'er we roam,
Swe - de-le-we - dum-bum. *mf* The ve - ry songs we

used to sing, Swe-de-le-wee-chu-hi-ra-sa, 'Mid
 memory's ech - oes long shall ring. Swe-de-le - we-dum-bum.

f

CHORUS.

f Li - to - ri - a! Li - to - ri - a!

Swe - de - le - we - chu - hi - ra - sa! Li - to - ri - a! Li -
 to - ri - a! Swe - de - le - we - dum - bum.

2 As Freshmen first we come to Yale:
 Examinations make us pale.
 But when we reach our Senior year,
 Of such things we have lost our fear. CHO.

3 As Sophomores we have a task—
 'Tis best performed with torch and mask;
 For Euclid dead the Students weep,
 And bury him while Tutors sleep. CHO.

4 In Junior Year we study French;
 Roberti pleads to an empty bench.
 When college life begins to swoon,
 It drinks new life from the Wooden Spoon. CHO.

5 As Seniors we all take our ease,
 We smoke our pipes and sing our glee.
 The saddest tale we have to tell,
 Is when we bid our friends farewell! CHO.

6 And then into the world we come:
 We've made good friends, and studied some.
 And till the sun and moon shall pale
 We'll love and reverence Mother Yale. CHO.

UPIDEE.

SOLO.

1. The shades of night were a - comin' down swift, U - pi - dee,

SOLO.

U - pi - da, And the snow was a-heap-in' up drift on drift,

CHO.

SOLO.

U - pi - dee - i - da. Thro' a Yan - kee village a

youth did go, Carryin' a flag with this mot - to:

CHO.

U - pi - dee - i - dee - i - da, U - pi - dee, U - pi - da,

U - pi - dee - i - dee - i - da, U - pi - dee - i - da.

r - r - r - r - r - r - r - r - r - r - r - r, yah, yah, yah, yah, yah,

> > > >

U - pi - dee - i - dee - i - da, U - pi - dee, U - pi - da,



2 O'er his high forehead curled copious hair,
He'd a Roman nose, and complexion fair;
He'd a bright blue eye, and an auburn lash,
And he ever kept a shoutin' through his moustache:— CHO.

3 "Oh, dont go up," said an old man; "stop!
It's blowing gales up there on top,
You'll tumble off on the t'other side,"
But the hurrying stranger still replied:— CHO.

4 "Oh, dont go up such a shocking bad night,
Come rest in this lap," said a maiden bright;
A tear on his Roman nose did come;
But still he remarked, as upward he clumb:— CHO.

5 "Look out for the branch of the sycamore tree,
Dodge the rolling stones if any you see;"
So saying, the farmer went to bed,
But that singular voice replied overhead:— CHO.

6 He saw through the windows as he kept a-gettin' upper,
A number of families sitting at supper;
He eyed those slippery rocks very keen,
But fled as he cried, and cried while a-fleelin':— CHO.

7 About quarter-past six the next forenoon,
A man accidentally going up soon,
Heard spoken above him as much as twice,
Those very same words in a very weak voice :— CHO.

8 Not far, I believe, from a quarter of seven,
He was slow getting up, the road being uneven;
He found buried up in the snow and ice,
The boy and the flag with the strange device:— CHO.

9 Yes, he's dead, defunct, without any doubt,
The lamp of his life entirely gone out,
On the drear hill-side the youth was a-layin',
And there was no more use for him to be a-sayin':— CHO.

CO - CA - CHE - LUNK.

Solo.

1. Tell me not, in mourn - ful num - bers,



Life is but an emp - ty dream, For the soul is



dead that slum - bers, And things are not



CHORUS.

as they seem. Co - ca - che - lunk - che - lunk - che - la - ly,
Co - ca - che - lunk - che - lunk - che - la - ly,

Co - ca - che - lunk - che - lunk - che - lay,
Co - ca - che - lunk - che - lunk - che - lay,
Co - ca - che - lunk - che - lunk - che - lay,
Co - ca - che - lunk - che - lunk - che - lay,
5
Co - ca - che - lunk - che - lunk - che - lay,

lunk-che-la-ly, Hi! O chick-a-che-lunk-che-lay.
 lunk-ehe-la-ly, Hi! O chick-a-che-lunk-che-lay.

2.

Life is real, life is earnest,
 And the grave is not its goal;
 Dust thou art, to dust returnest,
 Was not spoken of the soul.

3.

Let us then be up and doing,
 With a heart for any fate,
 Still achieving, still pursuing,
 Learn to labor and to wait.

Andante.

F. M. FINCH, '49.

CRAMBAMBULI.

1. Li - no - ni - a, the wreaths of
 With grace - ful song and thrill - ing

glo - ry Sit light - ly on thy
 sto - ry, Thy name and praise are

peer - less brow; wov - en now. { Then, broth - ers, let the

loud huz - za Re - ech - o for Li - no - ni - a! Long



2 From northern rock and southern valley,
From crystal lake and prairie land,
Her children, at her summons, rally
And gather round her, hand in hand.
Then let it ring — the loud huzza,
For gallant, gay Linonia!
Long live Linonia — Linonia!

3 On Senate floor and field of battle,
Her sons have struck the patriot's blow;
Nor foreign threat, nor musket rattle,
Could bend their noble spirits low.
Then proudly shout huzza, huzza!
Our hearts are thine, Linonia!
Long live Linonia — Linonia!

4 Her ancient walls have oft resounded
With shout and song of victory:
By warm and fearless hearts surrounded,
Her banners all wave merrily.
Then onward, all! huzza, huzza!
Fight bravely for Linonia!
Long live Linonia — Linonia!

5 Along the patient path of duty,
Her voice shall cheer our weary way;
Beneath the trustful smile of beauty,
Our thoughts to her shall often stray;
And ere our children lisp "mamma,"
We'll make them sing Linonia,
Long live Linonia — Linonia!

6 Then, brothers, let the swelling chorus
Our mingled pride and joy proclaim;
Linonia's shield is blazing o'er us,
It lights the winding path of fame.
Then let it ring — the proud huzza!
Three cheers for brave Linonia!
Long live Linonia — Linonia!

A LITTLE MORE CIDER.

Class of '54.

A musical score for 'A Little More Cider.' The score consists of four staves of music for piano, with lyrics integrated into the vocal line. The key signature is F major (one sharp), and the time signature is common time (indicated by '2'). The music is divided into four sections, each starting with a repeat sign and a bass clef. The lyrics are as follows:

1. When first I saw a
 "Sheepskin," In Prex's hand I spied it. I'd
 given my hat and boots, I would, If I could have been be-
 side it; But now that last Bi-en-nial's past, I

Musical score for the first two stanzas of "A Little More Cider". The music is in common time, key of G major (two sharps). The vocal line consists of a soprano part and a basso continuo part. The lyrics for the first stanza are: "'skinned' and 'fizzled' through; And so, in spite of". The lyrics for the second stanza are: "scrapes and flunks, I'll have a sheep-skin too."

Continuation of the musical score for the first two stanzas. The vocal line continues from the previous page. The lyrics for the second stanza are: "scrapes and flunks, I'll have a sheep-skin too."

CHORUS.
I'll have a sheepskin too, I'll have a sheepskin too; The
I'll have a sheepskin too, I'll have a sheepskin too; The

Musical score for the chorus of "A Little More Cider". The music is in common time, key of G major (two sharps). The vocal line consists of a soprano part and a basso continuo part. The lyrics for the chorus are: "I'll have a sheepskin too, I'll have a sheepskin too; The" repeated twice.

race is run, the Prize is won, I'll have a sheepskin too.
race is run, the Prize is won, I'll have a sheepskin too.

2 Green elms are waving o'er us,
Green grass beneath our feet,
The ring is round, and on the ground
We sit a class complete;
But when these elms shall shed their
leaves,
This grass be turned to hay,
The noble class of Fifty-four
Will all be far away.
We'll be Alumni too,
We'll be Alumni too,
With white degrees we'll take our
ease,
And be Alumni too.

3 I tell you what, my classmates,
My mind it is made up,
I'm coming back three years from
this,
To take that silver cup;
I'll bring along the "requisite,"
A little white-haired lad,
With "bib" and fixings all com-
plete,
And I shall be his "dad."
And I shall be his dad,
And I shall be his dad,
And you shall see how this "A. B."
Will look when he's a dad.

4 Then swell the chorus louder,
And make the old elms ring;
Remember, fellows, one and all,
This is our parting "sing;"
And blow the smoke and music out,
In volume full and strong,
Till old "Grove Hall," "York
Square," and all,
Shall hear our farewell song.
Shall hear our farewell song,
Shall hear our farewell song,
Till old "Grove Hall," "York
Square," and all,
Shall hear our farewell song.

5 This lemonade it has no "stick,"
But let us take a glass,
And fill us up a "stirrup cup,"
Together as a class;
And then, before we say farewell,
And part to meet no more,
Drink to the Sophomore "Mar-
tyrs,"
Of the class of Fifty-four.
The class of Fifty-four,
The class of Fifty-four,
A long adieu, oh, tried and true,
Old class of Fifty-four.

VIVE L'AMOUR.

Allegro molto. f

Musical score for the first part of 'Vive l'Amour.' The music is in common time (indicated by 'C') and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The vocal line begins with a series of eighth notes followed by a dotted half note. The lyrics 'Let ev - ery good fel - low now fill up his glass,' are written below the notes. The piano accompaniment consists of eighth-note chords in the bass and harmonic notes in the treble.

CHO.

Musical score for the chorus of 'Vive l'Amour.' The music is in common time (indicated by 'C') and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The vocal line begins with a series of eighth notes followed by a dotted half note. The lyrics 'Vi - ve la com - pag - nie,' are written below the notes. The piano accompaniment consists of eighth-note chords in the bass and harmonic notes in the treble.

CHO.

glo - ri - ous class. Vi - ve la com - pag - nie.

ff Vi - ve la, vi - ve la, vi - ve l'amour, Vi - ve la, vi - ve la,

vi - ve l'a - mour, vi - ve l'a - mour,

vi - ve l'a - mour, vi - ve la com - pag - nie.

*LANDLORD, FILL THE FLOWING BOWL.**Allegretto.*

f 1. Landlord, fill the flowing bowl Un-til it doth run o - ver,

Landlord, fill the flowing bowl, Un-til it doth run o - ver.

CHORUS.

f For to-night we'll mer - ry, mer - ry be,

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time (indicated by a 'C'). The lyrics are written below each staff. The first two staves contain identical lyrics: "For to-night we'll mer-ry, mer-ry be," followed by a repeat sign. The third staff continues the lyrics: "For to-night we'll mer-ry, mer-ry be; To-", followed by a repeat sign, and then "mor - row we'll get so - ber." The music features various note values including eighth and sixteenth notes, and rests.

For to-night we'll mer-ry, mer-ry be,

For to-night we'll mer-ry, mer-ry be; To-

mor - row we'll get so - ber.

2 The man that drinks good whiskey punch,

And goes to bed right mellow,

Lives as he ought to live,

And dies a jolly good fellow. CHO.

3 The man who drinks cold water pure,

And goes to bed quite sober,

Falls as the leaves do fall,

So early in October. CHO.

4 But he who drinks just what he likes,

And getteth "half-seas over,"

Will live until he dies, perhaps,

And then lie down in clover. CHO.

J - EEL.

*Allegretto.**CHO. f*

1. As Freshmen, first, we come to Yale, Fol de rol de rol rol rol,

CHO.

Ex - am - i - na-tions make us pale, Fol derol de rol rol rol,

The image shows three staves of musical notation. The top staff consists of two treble clef staves, each with four measures. The lyrics "Eel - i - eel - i - eel - i - Yale," are written below the notes. The middle staff consists of two bass clef staves, each with four measures. The lyrics "Fol de rol de rol rol rol, Eel - i - eel - i -" are written below the notes. The bottom staff consists of two treble clef staves, each with four measures. The lyrics "eel - i - Yale, Fol de rol de rol rol rol." are written below the notes. The music is in common time and includes various rests and note heads.

2 As Sophomores we have a task;
'Tis best performed by torch and mask. CHO.

3 In Junior year we take our ease,
We smoke our pipes and sing our glee. CHO.

4 In Senior year we act our parts
In making love, and winning hearts. CHO.

5 And then into the world we come,
We've made good friends, and studied—some. CHO.

Adagio. 6 The saddest tale we have to tell,
Is when we bid our friends farewell. CHO.

* Eel-i-Yale; in honor of Elihu, or "Eli," Yale, the patron of Yale college.

BINGO.

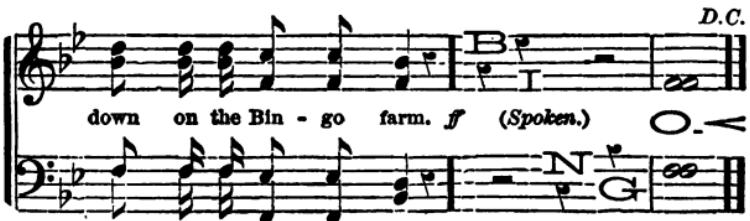
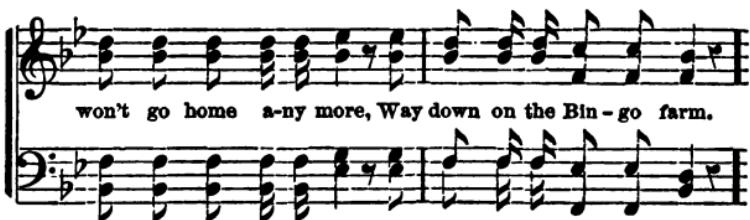
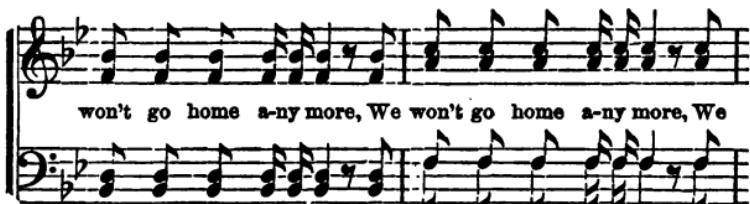
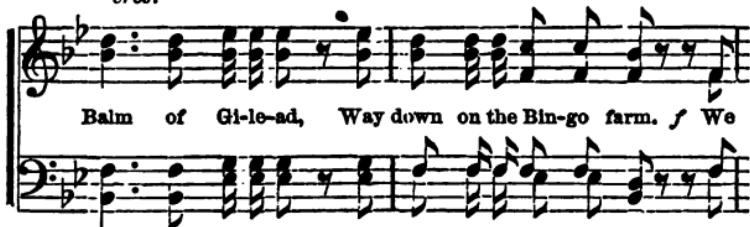
f Alla marcia.

The musical score consists of five staves of music in common time and F major. The first four staves begin with a treble clef, while the fifth staff begins with a bass clef. The key signature changes from F major to G major at the end of the piece. The lyrics are as follows:

Here's to good old Yale, drink it down, drink it down,
 Here's to good old Yale, drink it down, drink it down,
 Here's to good old Yale, She's so hearty and so hale, Drink it
 down, drink it down, drink it down, down, down.
 p Balm of Gi-le-ad, Gi-le-ad, Balm of Gi-le-ad, Gi-le-ad,

The score concludes with a "Fine." at the end of the fourth staff.

cres.



RIG - A - JIG.

Presto.

f 1. As I was walk - ing down the street, Heigh-
 2. Said I to her, "What is your trade?" Heigh-

o, heigh-o, heigh-o, heigh-o, A pret - ty girl I
 o, heigh-o, heigh-o, heigh-o, Said she to me, "Im a

chanced to meet, heigho, heigho, heigho. Rig - a - jig - jig, and a-
 weav-er's maid," heigho, heigho, heigho. Rig - a - jig - jig, and a-

way we go, a-way we go, a-way we go,



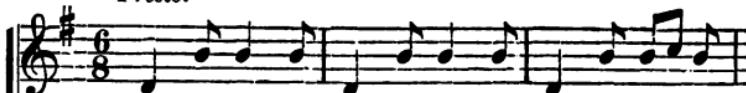
A musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. The music consists of six measures. The lyrics "Rig-a-jig-jig, and a-way we go, heigh-o, heigh-o, heigh-o" are written below the notes. Measure 1: Treble: B, A, G, F, E; Bass: D, C, B, A, G. Measure 2: Treble: C, B, A, G, F; Bass: E, D, C, B, A. Measure 3: Treble: D, C, B, A, G; Bass: F, E, D, C, B. Measure 4: Treble: E, D, C, B, A; Bass: G, F, E, D, C. Measure 5: Treble: F, E, D, C, B; Bass: A, G, F, E, D. Measure 6: Treble: G, F, E, D, C; Bass: B, A, G, F, E.

A musical score for two voices in G major, 2/4 time. The top voice (soprano) has lyrics: "o, heigh-o, heigh-o, heigh-o, heigh-o, heigh-o, heigh-o". The bottom voice (bass) provides harmonic support with sustained notes. The music consists of two staves: soprano and bass.

A musical score for 'Heigh-o' featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a tempo marking of 'Moderately'. The lyrics 'o, heigh-o, heigh-o, heigh-o,' are written below the top staff, followed by 'Rig-a-jig-jig, and a-' with a '3' under each 'a'. The music consists of eighth-note patterns.

A musical score for two voices. The top staff is in treble clef, B-flat key signature, and common time. It consists of a single line of music with lyrics: "way we go, Heigh-o, heigh-o, heigh-o." The bottom staff is in bass clef, B-flat key signature, and common time. It consists of a single line of music.

JACK AND GILL.

Presto.

1. Jack and Gill went up the hill To fetch a pail of

Continuation of musical notation for the first line of the song 'Jack and Gill'. The music remains in common time (6) and G major (G#). The melody continues with eighth and sixteenth notes.

Continuation of musical notation for the first line of the song 'Jack and Gill'. The music remains in common time (6) and G major (G#). The melody continues with eighth and sixteenth notes.

wa - ter, Jack fell down and broke his crown, And

Continuation of musical notation for the first line of the song 'Jack and Gill'. The music remains in common time (6) and G major (G#). The melody continues with eighth and sixteenth notes.

CHO.

Continuation of musical notation for the second line of the song 'Jack and Gill'. The music remains in common time (6) and G major (G#). The melody continues with eighth and sixteenth notes.

Gill came tumbling aft - er. Hey, did-dle, did-dle, the

Continuation of musical notation for the second line of the song 'Jack and Gill'. The music remains in common time (6) and G major (G#). The melody continues with eighth and sixteenth notes.

A musical score for three voices. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp. The lyrics are: "cat and the fid-dle, The cow jumped o-ver the moon, The". The music consists of measures of eighth and sixteenth notes.

A musical score for three voices. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp. The lyrics are: "lit-tle dog laughed to see the sport, And the dish ran a-way with the". The music consists of measures of eighth and sixteenth notes.

A musical score for three voices. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp. The lyrics are: "spoon, spoon, spoon, And the dish ran away with the". The music consists of measures of eighth and sixteenth notes, followed by a section of chords.

CHO.

Oh, no; we'll never get drunk a - ny
more.

This system contains three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is one sharp. The music consists of quarter notes and eighth notes. The lyrics "Oh, no; we'll never get drunk a - ny more." are written below the top staff.

more. Oh, no; we'll

This system contains three staves, identical in clef and key signature to the first system. The lyrics "more. Oh, no; we'll" are written below the middle staff.

nev-er get drunk a-ny more. Oh, no; we'll

This system contains three staves, identical in clef and key signature to the previous systems. The lyrics "nev-er get drunk a-ny more. Oh, no; we'll" are written below the middle staff.

The musical score consists of two systems of music. The top system, in common time and G major, has three staves: Treble, Bass, and Alto. The lyrics "never get drunk a - ny more," are written under the Treble staff, and "Never get drunk," is written under the Alto staff. The bottom system, also in common time and G major, has three staves: Treble, Bass, and Alto. The lyrics "Never get drunk, Never get drunk a - ny more." are written under the Treble staff. The music features eighth-note patterns and quarter-note chords.

2.

Old Mother Hubbard, she went to the cupboard,
To get her poor dog a bone;
When she got there the cupboard was bare,
And so the poor dog had none.

3.

Mother, may I go out to swim?
Oh, yes, my darling daughter;
Hang your clothes on a hickory limb,
But don't go near the water. CHO.

OH, THAT WILL BE JOYFUL.

1. The man who has plenty of good peanuts, And giveth his neighbor

none, He shan't have any of my peanuts When his peanuts are

gone, When his peanuts are gone, . . . When his peanuts are

gone, He shan't have a-ny of my peanuts when his pea-nuts are

gone. *f* Oh, that will be joy - ful, joy - ful, joy - ful,

Oh, that will be joy - ful, When his pea - nuts are gone.

2 The man who has plenty of good soft, sweet soda crackers,
And giveth his neighbor none,
He shan't have any of my good soft, sweet, &c.

SHOOL.



1. I wish I was in Bos-ton ci - ty, Where all the girls they



are so pret-ty, If I didn't have a time 'twould



be a pi - ty, Dis cum bib - ble lol - la boo, slow reel.



CHORUS.

Shool, shool, shool I rool, Shool I shag-a-rack, shool-a-barb-a-cool, The
 Shool, shool, shool I rool, Shool I shag-a-rack, shool-a-barb-a-cool, The

first time I saw psilly, bally eel, Dis cum bubble lolla boo, slow reel.
 first time I saw psilly, bally eel, Dis cum bubble lolla boo, slow reel.

2 I wish I was on yonder hill,
 For there I'd sit and cry my fill,
 And every drop should turn a mill,
 Dis cum bubble lolla boo. Slow
 reel. CHO.

2 I wish I was a married man,
 And had a wife whose name was Fan,
 I'd sing her a song on this same plan,
 Dis cum bubble lolla boo. Slow
 reel. CHO.

JOHN BROWN HAD A LITTLE INJUN.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. All staves are in common time (indicated by '4') and G major (indicated by a sharp sign). The lyrics are as follows:

John Brown had a lit - tle In - jun,
 John Brown had a lit - tle In - jun, John Brown
 had a lit - tle In - jun, One lit - tle In - jun boy.

N.B.—This song is often sung as a three-part Round.

JOHN BROWN HAD A LITTLE INJUN, Concluded. **53**

A musical score for three voices. The top voice (Treble) has a melody of eighth notes. The middle voice (Alto) provides harmonic support with sustained notes. The bottom voice (Bass) also provides harmonic support with sustained notes. The lyrics are:

One lit - tie, two lit - tie, three lit - tie In - jun,
Ten lit - tie, nine lit - tie, eight lit - tie In - jun,

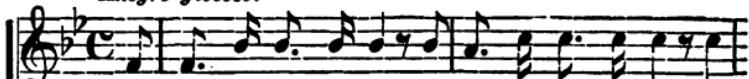
A musical score for three voices. The top voice (Treble) has a more complex melody of eighth and sixteenth notes. The middle voice (Alto) and bottom voice (Bass) provide harmonic support. The lyrics are:

four little, five little, six little In-jun, seven little, eight little,
seven little, six little, five little In-jun, four little, three little,

A musical score for three voices. The top voice (Treble) has a melody of eighth and sixteenth notes. The middle voice (Alto) and bottom voice (Bass) provide harmonic support. The lyrics are:

nine lit - tie In - jun, ten lit - tie In - jun boys.
two lit - tie In - jun, one lit - tie In - jun boy.

MENAGERIE.

Allegro giocoso.

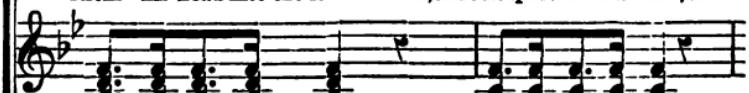
1. Van Amburgh is the man, who goes to all the shows, He

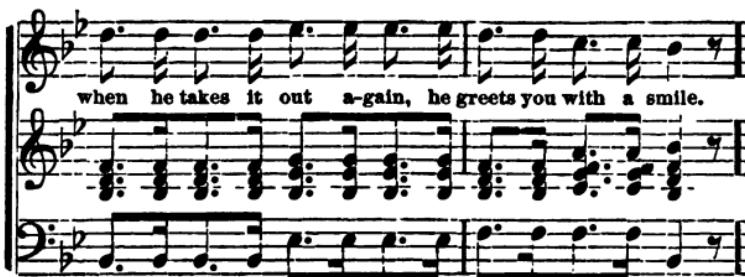


goes in - to the li-on's den, and tells you all he knows; He



sticks his head into the lion's mouth, And keeps it there awhile, And





CHORUS.

The el-ephant now goes round, the band be-gins to play, The
boys a-round the monkeys' cage Had bet-ter keep a-way.

2 First comes the African Polar Bear, oft called the Iceberg's daughter,
She's been known to eat three tubs of ice, then call for soda water;
She wades in the water up to her knees, not fearing any harm,
And you may grumble all you please, and she don't care a "darn." CHO.

3 That Hyena in the next cage, most wonderful to relate,
Got awful hungry the other day, and ate up his female mate;
He's a very ferocious beast, don't go near him, little boys,
For when he's mad he shakes his tail, and makes this awful noise. (*Imitation of growling.*) CHO.

4 Next comes the Anaconda Boa Constrictor, oft called Anaconda for brevity,
He's noted the world throughout for his age and great longevity;
He can swallow himself, crawl through himself, and come out again with
facility.
He can tie himself up in a double-bow-knot with his tail, and wink with
the greatest agility. CHO.

5 Next comes the Vulture, awful bird, from the mountain's highest tops,
He's been known to eat up little girls, and then to lick his chops;
Oh, the show it can't go on, there's too much noise and confusion;
Oh, ladies, stop feeding those monkeys peanuts, it'll injure their constitu-tion. CHO.

MARY HAD A LITTLE LAMB.

SOLO. Allegro giocoso.

The musical score for the solo part consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one flat (B-flat). The tempo is indicated as *Allegro giocoso*. The lyrics "1. Ma - ry had a lit - tle lamb, its fleece was white as snow," are written below the top staff. The music features eighth-note patterns and some sixteenth-note figures.

CHO.

The musical score for the choir part consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one flat (B-flat). The lyrics "Shout - ing the bat - tie cry of free - dom. And" are written below the top staff. The music features eighth-note patterns and some sixteenth-note figures. The dynamic *f* (fortissimo) is indicated at the beginning of the bottom staff.

SOLO.

Musical score for the Solo section. It consists of four staves of music. The first staff is soprano, the second is bass, the third is alto, and the fourth is bass. The music is in common time with a key signature of one flat. The lyrics "everywhere that Ma-ry went the lamb was sure to go." are written below the first staff. The music includes various note values such as eighth and sixteenth notes, and rests.

CHO.

Musical score for the Chorus section. It consists of four staves of music. The first staff is soprano, the second is bass, the third is alto, and the fourth is bass. The music is in common time with a key signature of one flat. The lyrics "Shout - ing the bat - tle cry of free - dom." are written below the first staff. The music includes various note values such as eighth and sixteenth notes, and rests. The dynamic "f" (forte) is indicated at the beginning of the third staff.

*FULL CHORUS.**

The musical score consists of four staves of music in common time and F major. The top staff features a treble clef and includes lyrics: "The U - nion for - ev - er! Hurrah, boys, hurrah!". The second staff features a bass clef and lyrics: "Down with the trai - tor, and up with the star, And". The third staff features a treble clef and lyrics: "everywhere that Ma-ry went the lamb was sure to go,". The bottom staff features a bass clef and lyrics: "Shout - ing the bat - tie cry of free - dom."

2 It followed her to school one day, which was against the rule, CHO.
For it made the children laugh and play to see a lamb at school. CHO.

3 And so the teacher turned him out, but still he lingered near, CHO.
And waited patiently about till Mary did appear. CHO.

4 "What makes the lamb love Mary so?" the children all did cry, CHO.
"Cause Mary loves the lamb, you know," the teacher did reply. CHO.

* The third line of the chorus should be a repetition of the second line of the verse immediately preceding.

HEBREW CHILDREN.

Class of '53.

Allegretto.

1. U-bi sunt Bienni-a-les chartæ, U-bi sunt Bienniales chartæ,
Pro-fes-sor-i-bus pa-bu-lo erunt, Pro-fes-sor-i-bus pa-bu-lo erunt,

Omnis a no - bis pro-strata? (Fie-ri non po-test quin.)
Pro-fes-sor - i-bus pa - bu-lo e-runt, Non alia re dig-na sunt.

2 Ubi est meus parvus equus	BIS.	5 Ubi sunt Seniores ante nos?	BIS.
Qui de me est bene meritus?		Haud scio an terra marique	
(Per quem stabat, quominus—)		Ubique dispersi sint	
Actum est de meo equo,	TER.	Iidem sunt qui semper fue-	
Ex equo sic pugnavi.		runt;	TER.
		Ex civitate pulsati sunt.	
3 Ubi sunt hi professores	BIS.	6 Ubi est Gulielmus Wickham	BIS.
Quibus modo cenam dedimus?		Qui saeculare carmen cantat?	
(Qui nihil prætermiserunt quin—)		Vermes habent corpus id.	
Laborant stomacho, sed nihil in-		Alios centum annos abhinc,	TER.
terest,	TER.	Vermes devorarint nos.	
Si sheepskin valet, bene est.			
4 Ubi classes inferiores?	BIS.	1 Where, oh, where are the Hebrew	
Invidentes hic a tergo:		children?	TER.
Macte, pueri, virtute!		Gone to the promised land.	
Non cujusvis est æquare	TER.	2 Where, oh, where is Father Abra-	
Classem quinquaginta tres!		ham?	TER.
		Gone to the promised land.	

PETER GRAY.

Andante.

1. Once on a time there was a man, His
 name was Pe - ter Gray; He lived way down in
 that 'ere town Called Penn - sy - va - ni - a.

CHORUS.

The musical score consists of three staves of music. The top staff uses a treble clef and has a dynamic marking of *p*. The lyrics for this section are "Blow, ye winds of the morn - ing;". The middle staff uses a bass clef. The bottom staff also uses a bass clef. Both middle and bottom staves have a dynamic marking of *f*. The lyrics for the chorus are "Blow, ye winds, heigh - o. Blow, ye winds of the morn - ing, Blow, blow, blow." The music concludes with a final staff consisting of two measures of rest.

2 Now Peter Gray he fell in love, all with a nice young girl,
The first three letters of her name were L - U - C, Anna Quirl. CHO.

3 But just as they were going to wed, her papa he said "No,"
And consequently she was sent way off to Ohio. CHO.

4 And Peter Gray he went to trade for furs and other skins,
Till he was caught and scalp - y - ed, by the bloody Indians. CHO.

5 When Lucy Anna heard the news, she straightway took to bed,
And never did get up again until she di - i - ed. CHO.

SPRINGFIELD MOUNTAIN.

Solo. Andante.

1. On Springfield mountain there did dwell A nice young man, I

CHORUS.

knew him well I - ell, sing Tu - ri - lu - ri - tu - ri - lay, Sing

tu - ri - lu - ri - tu - ri - lay - i - a.

2 On Monday morning he did go
Down to the meadow for to mow. CHO.

3 He scarce had mowed half round the field,
When a peaky serpent bit his heel. CHO.

4 He raised his scythe and struck a blow,
Which laid the peaky serpent low. CHO.

5 He took the serpent in his hand,
And posted off to Molly Brand. CHO.

6 "Oh, Johnny dear, why did you go
Down to the meadow for to mow?" CHO.

7 "Oh, Molly dear, I thought you knewed
'Twas father's field, and must be mowed." CHO.

8 Now this young man gave up the ghost,
And did to Abraham's bosom post. CHO.

9 And thus he cried as up he went,
"Oh, peaky, cruel sar - pi - ent." CHO.

10 Now, all young men, a warning take,—
Beware of the bite of a great big snake. CHO.

DRIVE DULL CARE AWAY.

1. It's a way we have at old Yale, sir, It's a way we have at old

2. For we think it is no sin, sir, To take the Freshmen

p

Yale, sir, It's a way we have at old Yale, sir, To
in, sir, And ease them of their tin, sir, To

Fine. CODA.

drive dull care a - way, . . . To drive dull care a -
drive dull care a - way, . . . To drive dull care a -

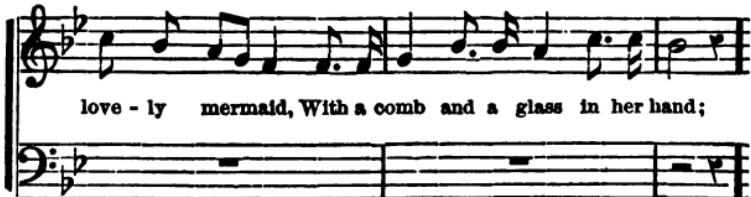
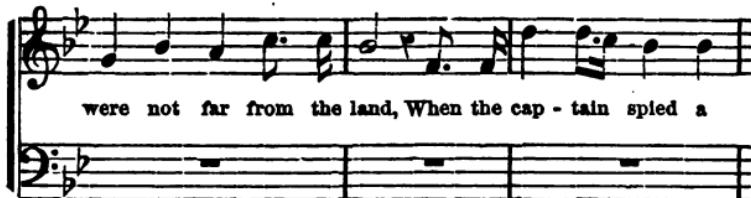
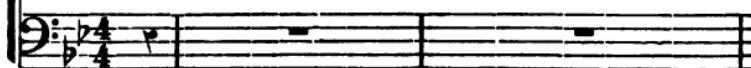
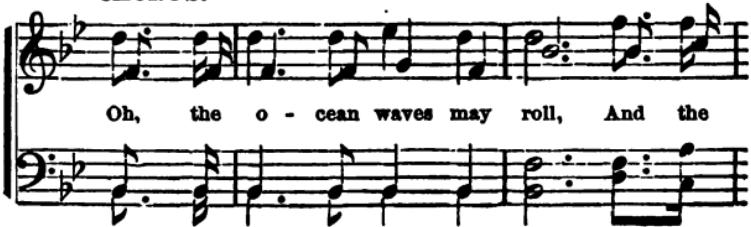
D.C.

way, . . . To drive dull care a - way. . .
way, . . . To drive dull care a - way. . .

D.C.

3 For we think it is but right, sir,
On Wednesday and Saturday night, sir,
To get most gloriously tight, sir,
To drive dull care away. CHO.

THE MERMAID.

Moderato.*CHORUS.*

storm - y winds may blow, While we poor sailors go

skipping to the tops, And the land lubbers lie down be-

low, be-low, be-low, And the land lubbers lie down be - low.

2 Then up spake the captain of our gallant ship,
And a well spoken man was he;

"I have married a wife in Salem town,
And to-night she a widow will be." CHO.

3 Then up spake the cook of our gallant ship,
And a fat old cook was he;

"I care much more for my kettles and my pots,
Than I do for the depths of the sea." CHO.

4 Then three times around went our gallant ship,
And three times around went she,

Then three times around went our gallant ship,
And she sank to the depths of the sea. CHO.

CONSTANTINOPLE.*

S.

1. Kind friends, your pi - ty pray be - stow On
one who stands before you, And list - en to my
tale of woe, Though I prom - ise not to bore you; I

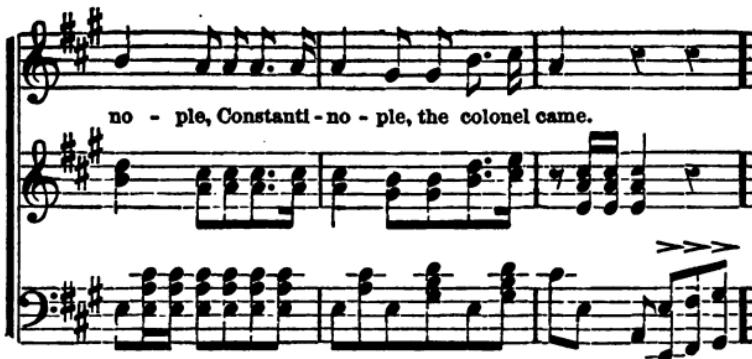
* By permission of O. Ditson & Co.

longed to be a soldier's bride, In my heart there burnt am-

mf

bi-tion's flame, For I loved a gay young colonel who From

Con - stantinople came, Constantino - ple, Con stan - ti -



CHORUS.



N, O, no, with a no, with a Con-stan - ti - no, P, L,

E, with a pull, Con - stan - ti - no - ple.

2 I met the Colonel at a ball,
To him I was presented;
Upon his knees the youth did fall,
And lots of stuff invented;
He said he was a Turkish prince,
And begged that I would bear his name,
So I accepted the young Colonel who
From Constantinople came.

3 One evening, while we sat at tea,
We'd a visit most informal;
The police came, and, gracious me,
They took away the Colonel;
I soon found he a swindler was,
And long had carried on that game,
And so I lost my Colonel who
From Constantinople came.

ANTIOCH.

Maestoso.

1. There was a man in our town, And he was wondrous
wise,

Presto.

He jumped in-to a bramble bush, He jumped into a
bramble bush, And scratched out both his eyes, And scratched out both his
eyes, And scratched out both his eyes, And

scratched out both his eyes.

eyes, And scratched, and scratched out both his eyes.
scratched out both his eyes.

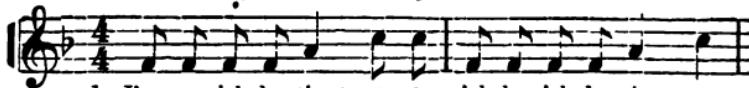
2 And when he saw his eyes were out,

With all his might and main,

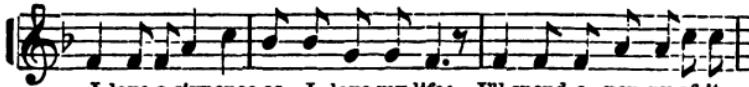
He jumped into another bush,

And scratched them in again.

ROLLING HOME.



1. I've a jolly six-pence, a jolly, jolly six-pence,



I love a sixpence as I love my life; I'll spend a penny of it,



I'll lend a penny of it, I'll carry fourpence home to my wife.

CHORUS.



May the pipe and the bowl never leave us, Kind friends never de-



ceive us, And happy is the one that shall meet us, As



we go rolling home. Rolling, reeling, rolling, reeling, rolling



home, Rolling, reeling, rolling, reeling, rolling home, And



happy is the one that shall meet us, As we go rolling home.

2 I've a jolly fippence, a jolly, jolly fippence,

I love a fippence as I love my life;

I'll spend a penny of it, I'll lend a penny of it,

I'll carry threepence home to my wife. CHO.

3 I've a jolly fourpence, a jolly, jolly fourpence,

I love a fourpence as I love my life;

I'll spend a penny of it, I'll lend a penny of it,

I'll carry twopence home to my wife. CHO.

DERBY RAM.

Presto.

Class of '54.

1. I came an Emerald Fresh - man, With
just a dox - en shirts, A face unknown to whiskers, A

CHORUS, in unison.

coat de - void of skirts. Oh! . .

ho - ky din - ky Der - by ram, Oh! ho - ky din - ky da!

2 On knowledge was I bent, sir,
For learning I did pant,
So, to College I was sent, sir,
To see the Elephant. CHO.

3 The animal is "some," sir,
I've scrutinized him through,
From trunk to tip of tail, sir,
I rather think I'll do. CHO.

4 O, College is the place, sir,
For jollity and fun;

For four years take your ease, sir,
Repent when you have done. CHO.

5 But now, old Yale, I leave her,
To breast the waves of life;
I'm going to serve my country,
And sport a pretty wife. CHO.

6 When I get into business,
And count my numerous boys,
I'll send them to old Yale, sir,
To taste her bunkum joys. CHO.

HAMLET.

1. Oh, a he-ro's life I sing,
tu - ri - lu - ri - lu, His sto - ry shall my
Ri - tu - ri - lu - ri -

1st time.

pen mark, And he was not a king, But Hamlet, Prince of
li - do, Ri - tu - ri - lu - ri - lu. (OMIT.) - - -

Fine.

2d time.

Denmark. (OMIT.) - - - With a flip, flap, skiddy - iddy - ei - do.

Musical score for the first system of Hamlet, Continued. The music is in common time with a key signature of one sharp. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

Now, his mam-ma was young, The crown she had set

Musical score for the second system of Hamlet, Continued. The music continues in common time with a key signature of one sharp. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

eyes on, The king he stopped her

Musical score for the third system of Hamlet, Continued. The music continues in common time with a key signature of one sharp. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

tongue, She stopped his ears with poi - son. Ri-

2 Now, when she'd kill'd the king,
She ogled much his brother;
And having slain one spouse,
She quickly took another;
And this so soon did she,
And was so great a sinner,
That the funeral baked meats
Set forth the wedding dinner.

CHO.

6 Now Hamlet loved a maid,
And calumny had passed her;
She never had been mar - ri - ed,
'Cause nobody had asked her.
But madness seized her brain,
The poor cham-BER-lain's daughter,
She jumped into a pond,
And went to heaven by water.

CHO.

3 Now Hamlet sweet, her son,
No bully or bravado,
Of love felt hot the flame,
And so went to Bernardo;
Oh, sir! says one, we've seen
A sight with monstrous sad eye,
And this was nothing but
The ghost of Hamlet's dad - i.

CHO.

7 But enough of that; they had a play,
They had a play, and shammed it;
With Claudius for au - di - ence,
And he got up and d — d it.
He said he'd see no more,
And felt a wondrous dizz'ness
And so for candles called
To make light of the business.

CHO.

4 Just at the time he spoke,
It rose and said, "List, Hammy!
Your mother was the ser - pi - ent
That poisoned me, or dammy;
But now I'm gone below,
All over sulphurous flame, boy,
That your dad should be on fire
You'll admit's a burning shame, boy."

CHO.

8 A fencing match they had;
The Queen drank while they try to;
Says she, "Oh King, I'm killed,"
Says Laertes, "So am I, too;"
"And so am I," says Ham; [be!
"What! can all these things so true
What! are you dead?" says the King;
"Yes sir, and so shall you be."

CHO.

5 Just at the time he spoke,
The morn was rising thro' dell;
Up jumped a cock and cried
"A-cock-a-doo-del-doo-del;"
"I'm now cock sure of going;
Preserve you from all evil;
You to your mother walk,
And I'll walk to the devil."

CHO.

9 So Hamlet stabbed his liege,
Then fell on Ophy's brother,
And then the Danish Court
All tumbled one on t'other.
To celebrate their deeds,
Which are from no false sham let,
Every village small, .
Henceforth was called a HAMLET.

CHO.

AH, ME!

Adagio mosso.

Musical score for the first section of the song 'Ah, me!'. The music is in 2/4 time, key signature is B-flat major (two flats). The vocal line consists of eighth-note chords. The lyrics are: 'Ah, me! con-di-tio-ne, Ah, me! conditione, Quid meus pater dicet'.

Fine.

Musical score for the second section of the song 'Ah, me!'. The music continues in 2/4 time, key signature is B-flat major. The vocal line consists of eighth-note chords. The lyrics are: 'me, Si red-e-am con-di-tio-ne. I'll tell my father when I go'.

Musical score for the third section of the song 'Ah, me!'. The music continues in 2/4 time, key signature is B-flat major. The vocal line consists of eighth-note chords. The lyrics are: 'home, I'll tell my fa-ther when I go home, I'll tell my'.

D.C.

Musical score for the fourth section of the song 'Ah, me!'. The music continues in 2/4 time, key signature is B-flat major. The vocal line consists of eighth-note chords. The lyrics are: 'fa-ther to hold his tongue, For he did so when he was young.'

*Allegro.**SOLO.*

1. Dar's someting rong a-brewin',
Gwine to jine the Un-ion, Dar's someting rong a-brewin',
Hy-ro! we go!

*CHORUS.**SOLO.*

We're on de brink ob ruin; Gwine to jine de

*CHORUS.**SOLO.**CHORUS.*

We're on de brink ob ruin; Gwine to jine de

Union, Ah, ah! ah, ah! de boys from Linkum Land.

GENERAL CHORUS.

Den har-ness up de mule, Be care-ful how ye
ff

whip, An' mind your eye, Sam Johnson am de

A musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The lyrics are:

nig - ga Gin'ral, We're de Brack Brigade, Why don't ye let her
 rip?

A musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The lyrics are:

Jeemeses Rib - ber, Mas - sa Gree-ly, O!

2 We am de snolly-gosters, (*Repeat.*)

An' lubs Jim Ribber oysters.

Cho.—Den harness up, etc.

3 We 're gwine to fight de South, O, (*Repeat.*)

All by de word ob mouth, O.

Cho.—Den harness up, etc.

4 To fight for death an' glory (*Repeat.*)

Am quite anudder story.

Cho.—Den harness up, etc.

5 Old John Brown dey strung 'im, (*Repeat.*)

As high as Haman hung 'im.

Cho.—Den harness up, etc.

6 I 'll take my boat an' paddle, (*Repeat.*)

For freedom will skydaddle.

Cho.—Den harness up, etc.

YAH, YAH.

Yah, yah, nix cum a-rous, mynheer, Yah, yah,
 nix cum a-rous, Yah, yah, nix cum a-rous, mynheer,
 Nix cum a-rous, la-ger bier. Yah, yah, yah,
 Yah, nix cum a-rous, la - ger bier, bier.

B-A, BA.

*Usually the Chorus of "Litoria" is appended to this song.
CHORUS in unison.*

0 # 2
1. B - a, ba, b - e, be, b - i, bi, ba, be, bi; b - o, bo,
ba, be, bi, bo; b - u, bu, ba, be, bi, bo, bu.
2 C-a, ca, c-e, ce, etc. 3 D-a, da, d-e, de, etc. 4 F-a, fa, and so on.

GIDEON'S BAND.

By permission of LEE & WALKER.

1. { Old No - ah, he did build an ark. Old No - ah,
Old No - ah, he did build an ark, He made it
he did build an ark, } If you be - long to Gideon's
out of hick - ry bark.
band. Why here's my heart and here's my hand, Looking for a home.

2 He drove the animiles in two by two, | Ter.
 The elephant and the kangaroo.
 Chorus.—If you belong, etc.

3 And then he nailed the hatches down, | Ter.
 And told outsiders they might drown.
 Cho.—If you belong, etc.

4 And when he found he had no sail, | Ter.
 He just ran up his own coat tail.
 Cho.—If you belong, etc.

5 Full forty days he sailed around, | Ter.
 And then he ran th' old scow aground.
 Cho.—If you belong, etc.

6 He landed on Mount Ararat, | Ter.
 Just three miles south of Barneygat.
 Cho.—If you belong, etc.

7 O, Eve, she did the apple eat, | Ter.
 She smacked her lips, and said 't was sweet.
 Cho.—If you belong, etc.

8 When Adam walked the garden round, | Ter.
 He spied the peelings on the ground.
 Cho.—If you belong, etc.

9 And when he saw them, he looked blue, | Ter.
 And vowed he'd have some apples too.
 Cho.—If you belong, etc.

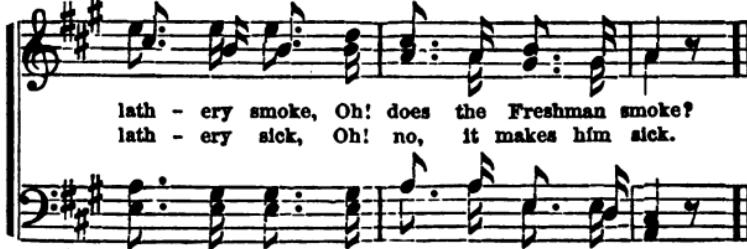
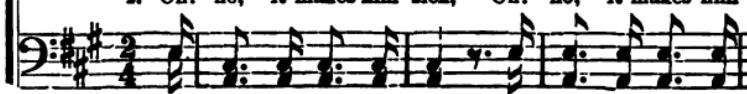
10 So he and Eve did strip the tree, | Ter.
 And chanked away till they could see.
 Cho.—If you belong, etc.

11 And then they saw how they'd got sold, | Ter.
 In sucking down what Satan told.
 Cho.—If you belong, etc.

12 And since old Brimstone sold them so, | Ter.
 Most devilish sells have been the go.
 Cho.—If you belong, etc.

13 Then keep your nose upon your face; | Ter.
 It don't look well when out of place.
 Cho.—If you belong, etc.

LATHERY.

Pisace.

SAW MY LEG OFF.

Andante.

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and common time. It features eighth-note patterns and lyrics: "p 1. Saw my leg off, saw my leg off," followed by a repeat sign and "saw my leg off, short." The second staff starts with a bass clef, a key signature of one sharp, and common time. It also has lyrics: "saw my leg off, short." The third staff continues with a treble clef, a key signature of one sharp, and common time, with lyrics: "Saw my leg off, saw my leg off." The fourth staff begins with a bass clef, a key signature of one sharp, and common time, with lyrics: "saw my leg off, short." The score concludes with a dynamic marking *ff* and the word "Fine." above the treble clef staff.

2. Saw it on again, quick!

3. Chaw my ear off, short!

4. Hash for breakfast, hash for dinner, hash for supper Hash!!

WARBLE NO. 1.



1. Oh where, oh where is my lit - tie dog gone ? Oh where, oh



where can he be? ----- With his tail cut short and his ears cut



long : Oh where, oh where can he be? ----- La-----



CHORUS.

La la

La la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

La..... La.....

la la la la la la la, La la la la
la la la la la la, La la la

la la la la la la la la la la la la la la la la la la

La

la la la la la la la la la la la la

2.

Bologna Sausage is very good,
And many of them I see:
Oh where, oh where is my little dog gone?
I guess that they make 'em of he!

CHORUS.—La la la, etc.

3.

We drinks lager bier three times a day,
Mine frow, mine childer and me;
We rides in our carriage, and feels so gay,
'Cause nobody's besser as we!

CHORUS.—La la la, etc.

4.

The moon was shining so bright and clear,
My mother was looking for me;
She may look, she may sigh, with a watery eye,
She may look to the depths of the sea.

CHORUS.—La la la, etc.

GOOD-NIGHT, LADIES.

Sostenuto.

p 1. Good-night, la - dies, Good-night, la - dies, Good-night,

la - dies! We're going to leave you now.

Allegro.

f Mer - ri - ly we roll a - long, roll a - long, roll a - long,

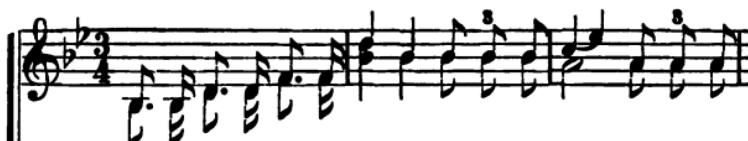
Repeat pp.

Mer - ri - ly we roll a - long, O'er the dark blue sea.

2 Farewell, ladies, etc.

3 Sweet dreams, ladies, etc.

WARBLE NO. 2.



1. { When the matin bell is ringing, U - ra - li - o, U - ra - li -
From my rushy pallet springing, U - ra - li - o, U - ra - li -



o, o. } Fresh as morning light forth I sally, With my

sickle bright, thro' the val - ley, To my dear one gai - ly

sing-ing, U-ra-li-o, U-ra-li-o. Fresh as | - o.

Warble.

La..... La

CHORUS. La la la la la la la la la

La....

la la la la la la la la la

The musical score consists of two staves of music. The top staff features a treble clef, a key signature of one flat, and a common time signature. It contains six measures of eighth-note patterns. The bottom staff features a bass clef, a key signature of one flat, and a common time signature. It contains five measures of quarter-note patterns. A dashed horizontal line separates the two staves. The lyrics "la la la" are repeated under both staves.

2 When the day is closing o'er us,
 Uralio, Uralio.
 And the landscape fades before us,
 Uralio, Uralio,
 When our merry men quit their mowing,
 And along the glen horns are blowing,
 Sweetly then we'll raise the chorus,
 Uralio, Uralio.
 CHORUS.—La la la, etc.

AMERICA.

Largo.

The musical score consists of two staves of music. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of eighth-note patterns. The bottom staff features a bass clef, a key signature of one sharp, and a common time signature. It contains four measures of quarter-note patterns. A dashed horizontal line separates the two staves. The lyrics "So say we all of us, So say we all of us," are repeated under both staves.

So say we all; So say we all of us, So say we
 all of us, So say we all of us, So say we all.

THREE CROWS.

*It is the custom for some one to "line" each stanza before it is sung.**Largo.*

f 1. There were three crows sat on a tree, And
 2. Said one old crow un - to his mate, "What

they were black as crows could be.
 shall we do for grub to eat?"

3 "There lies a horse on yonder plain,
 Who 's by some cruel butcher slain."

4 "We 'll perch upon his bare back-bone,
 And pick his eyes out one by one."

PART III.

FAIRY MOONLIGHT.

Moderato.



1. Hail to thee, queen of the silent night, Shine clear, shine bright,



ALTO VOICE.



1. Hail to thee, queen of the silent night, Shine clear, shine bright,



yield thy pensive light; Blithely we'll dance in thy sil - ver ray,

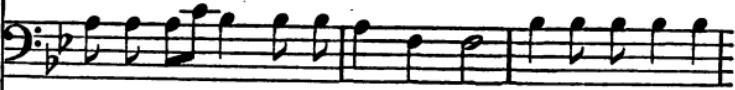


yield thy pensive light; Blithely we'll dance in thy sil - ver ray,





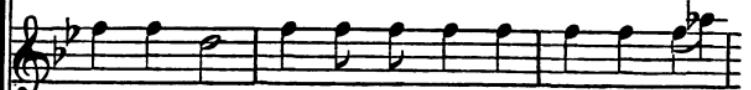
Hap - pi - ly pass - ing the hours a - way. Must we not love the



Hap - pi - ly pass - ing the hours a - way. Must we not love the



still - y night, Dress'd in her robes of blue and white?



still - y night, Dress'd in her robes of blue and white?



Heav'n's arches ring, Stars wink and sing, Hail, si - lent night,

ritard.

Fairy moonlight,
Fai-ry, fai-ry, fai-ry moon-

Fairy moonlight,

ritard.

Fairy moonlight, Fairy moon

light, Fair-y moon-light, Fair-y moon-light,

light, Fair-y moon-light, Fair-y

ritard.

Fai - ry, Fai - ry, Fai - ry moon - light.

ritard.

moon - - - - - light.

2 Dart thy pure beams from thy throne on high,
 Beam on through sky, robed in asure dye;
 We'll laugh and we'll sport while the night-bird sings,
 Flapping the dew from his sable wings,
 Sprites love to sport in the still moonlight,
 Play with the pearls of shadowy night;
 Then let us sing, Time's on the wing,
 Hail, silent night, Fairy moonlight.

THE OLD MOUNTAIN TREE.

2D TENOR.



1ST TENOR.



1. Oh! the home we lov'd, by the bound-ing deep, Where the

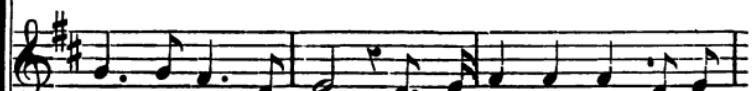
1ST BASS.



2D BASS.



hills in glo - ry stood; And the moss-grown graves, where our



THE OLD MOUNTAIN TREE. Continued.

101

father sleep, 'Neath the boughs of the waving wood ; We re-

member yet, with a fond re-gret, For the rock and the flow'ry

le, Where we once used to play, thro' the long, long day, In the

shade of the old mountain tree, In the

The musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. All staves are in common time and have a key signature of one sharp. The lyrics "shade of the old mount-ain tree." are written below the middle staff.

2 We are pilgrims now in a stranger land,
 And the joys of youth are passed;
 Kind friends are gone, but the old tree stands,
 Unharm'd by the warring blast;
 Oh, may the lark sing in the clouds of spring,
 And the swan on the silver sea,
 But we mourn for the shade where the wild bird made
 Her nest in the old mountain tree,
 Her nest in the old mountain tree.

3 Oh! the time went by like a tale that's told,
 In a land of song and mirth,
 And many a form in the church-yard cold,
 Finds rest from the cares of earth;
 And many a day will wander away
 O'er the waves of the western sea,
 And the heart will pine and vainly pray
 For a grave by the old mountain tree,
 For a grave by the old mountain tree.

Dolce.

p 1. Stars of the summer night, Far in yon

azure deeps, Hide, hide your golden light, She sleeps,—my lady

A musical score for two voices. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major. The music consists of four measures followed by a repeat sign and another four measures. The vocal line "She sleeps" is repeated three times. The dynamic marking "rall. pp" appears twice, once after the first four measures and once after the repeat sign. The lyrics "sleeps, She sleeps, She sleeps,—my la - dy sleeps," are written below the notes.

2 Moon of the summer night,
 Far down yon western steeps,
 Sink, sink in silver light,
 She sleeps,—my lady sleeps,
 She sleeps,—my lady sleeps.

3 Wind of the summer night,
 Where yonder woodbine creeps,
 Fold, fold thy pinions light;
 She sleeps,—my lady sleeps,
 She sleeps,—my lady sleeps.

4 Dreams of the summer night,
 Tell her, her lover keeps
 Watch, while in slumbers light
 She sleeps,—my lady sleeps,
 She sleeps,—my lady sleeps.

Espressivo.

2 4

1. Oft in our fu - ture course, When oth - er ties shall
Thus in our fu - ture lives, When oth - er ties shall

2 4

bind us, Shall mem - 'ry's gen - tle force Of
bind us, Fond mem - 'ries shall a - rise, And

FINE.

all these scenes re - mind us; Our class-mates dear, As
of these scenes re - mind us.

sem - bled here, The part - ing word now spok - en, Our

stud- ies done, Life's toil be-gun, Our no - ble band un-brok - en :

2 When we remember those
 Young hearts with ours united,
 Who, ere our journey's close,
 In bloom of youth were blighted;
 We 'll drop a tear
 Upon their bier,
 While fondly we will cherish
 Their blooming youth,
 Their spotless truth,
 Nor let their mem'ries perish.
 Thus we 'll remember those
 Young hearts with ours united,
 Who, ere our journey's close,
 In bloom of youth were blighted.

3 Then oft, in future years,
 When other ties shall bind us,
 With mingled smiles and tears
 We 'll of these scenes remind us;
 Our classmates dear,
 Who with us here
 Have trod life's path together,
 And in our heart
 Shall e'er have part,
 And be forgotten never.
 Thus oft in future years,
 When other ties shall bind us,
 With mingled smiles and tears
 We 'll of these scenes remind us.

MUSIC IN THE AIR,

ALTO.



1. There's mu-sic in the air, When the in-fant morn is

TENOR.



AIR.



2. There's mu-sic in the air When the noontide's sultry

BASS.



nigh, And faint its blush is seen On the bright and laughing sky.



beam Reflects a golden light On the distant mountain stream.



A musical score for voice and piano. The vocal part is in soprano C major, common time, with lyrics in both English and Welsh. The piano accompaniment consists of three staves in basso continuo style, featuring bassoon, cello, and double bass parts.

dimin.

Repeat pp.

While we list enchanted there, To the mu-sic in the air.
 Sweetly to the spirit there Comes the mu-sic in the air.

3 There's music in the air
When the twilight's gentle sigh
Is lost on evening's breast,
As its pensive beauties die.
Then, O then, the loved ones gone,
Wake the pure celestial song,
Angel voices greet us there,
In the music in the air.

Andante. Dolce.

EVENING BELLS.

p 1. Those evening bells, those evening bells, How ma - ny a

p 1. Those evening bells, those evening bells, How ma - ny a

tale their mu - sic tells Of youth, and home, and that sweet

tale their mu - sic tells Of youth, and home, and that sweet



time When last I heard their soothing chime; Those evening
 time When last I heard their soothing chime; Those evening

bells, those evening bells, How many a tale their music tells.
 bells, those evening bells, How many a tale their music tells.
 bells, those evening bells, How many a tale their music tells.

2 Those joyous hours are passed away,
 And many a heart that then was gay,
 Within the tomb now darkly dwells,
 And hears no more those evening bells.
 Those evening bells, etc.

3 And so 't will be when I am gone,—
 That tuneful peal will still ring on,
 While other bards shall walk these dells,
 And sing your praise, sweet evening bells.
 Those evening bells, etc.

PIRATE'S CHORUS.

Alla Marcia.

G. C. S. SOUTHWORTH, '68.



f 1. Shout high the an - them of ju - bi - lant praise,



Hon - or these hap - py days; Vic - to - ry bright Gilds our



ban - ner to-night, O'er the gold and the a - zure, Far





flash - es the glad light,—Shout! Ev - er may glo - ry thy



cor - o - net be, Broth - ers in u - ni - ty.



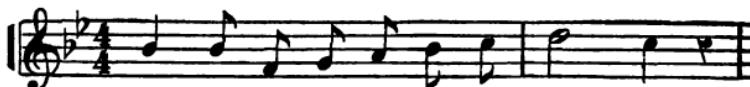
2.

Gentle and sacred covenant tie,
Binding our hearts for aye,
Altars above
Waft their incense of love,
On soft pinions of pleasure,
Wherever we may rove.
Shout! etc.

3.

Pledged by this altar, our holiest shrine,
Girded with love divine,
Pealing our cry
Of the battle on high,
On, onward press proudly,
To conquer or die.
Shout! etc.

NELLIE WAS A LADY.



1. { Down on the Mis - sis - sip - pi float - in',
All night the cot - ton - wood I'se tot - in',
2. { Now I'se un - hap - py and I'se weep - in',
Last night, while Nel - lie was a - sleep - in',



Long time I trab - bel o'er the way; }
Sing - ing for my true lub all the day.
Can't tote the cot - ton - wood no more, }
Death came a - knock - in' at the door.



Nel - lie was a la - dy, Last night she died;



poco rit.



Toll the bell for lub - ly Nell, My dark Vir - gin - ia bride.



Allegretto.

Oh, Nel - lie was a la - dy, last night she died, Toll the



bell for lub - ly Nell, my dark-ey bride, Oh,



my darkey bride.



Nel - lie was a la - dy, last night she died, Toll the



bell for lub - ly Nell, my dark-ey bride.



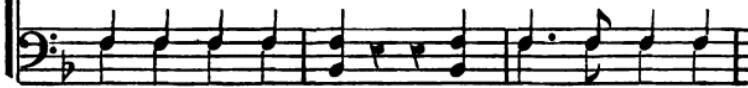
AULD LANG SYNE.

Moderato.

1. Should auld ac-quaintance be for-got, And
2. We twa hae run a-bout the braes, And



nev-er brought to mind? Should auld ac-quaintance
put the gow-ans fine; But we've wander'd monie a



be for-got, And days of auld lang syne? For
wea-ry foot Sin' auld lang syne. For, etc.



Musical notation for the first line of "Auld Lang Syne". The music is in common time, treble clef, and consists of two staves. The top staff has a key signature of one sharp (F#). The lyrics are: "days of auld lang syne, my dear, For". The bottom staff has a key signature of one flat (B-flat).

Musical notation for the second line of "Auld Lang Syne". The music continues in common time, treble clef, with a key signature of one sharp (F#). The lyrics are: "auld lang syne, We'll tak' a cup o'". The bottom staff has a key signature of one flat (B-flat).

Musical notation for the third line of "Auld Lang Syne". The music continues in common time, treble clef, with a key signature of one sharp (F#). The lyrics are: "kind - ness yet, For auld lang syne.". The bottom staff has a key signature of one flat (B-flat).

3 We twa hae paidl't in the burn
Frae morning sun till dine;
But seas between us braid have roared,
Sin' auld lang syne.
For days, etc.

GAUDEAMUS.

TRANSLATED BY L. W. FITCH OF '40.

WITH TWO ORIGINAL STANZAS.

AIR — “*Gaudeamus.*”

1 LET us now in youth rejoice,
 None can justly blame us,
 For when golden youth has fled,
 And in age our joys are dead,
 Then the dust doth claim us.

2 Where have all our Fathers gone?
 Here we'll see them never:
 Seek the gods' serene abode —
 Cross the dolorous Stygian flood —
 There they dwell forever.

3 Brief is this our life on earth,
 Brief — nor will it tarry —
 Swiftly death runs to and fro,
 All must feel his cruel blow,
 None the dart can parry.

4 Raise we then the joyous shout,
 Life to Yale for ever!
 Life to each Professor here;
 Life to all our comrades dear,
 May they leave us never.

5 Life to all the maidens fair,
 Maidens sweet and smiling;
 Life to gentle matrons, too,
 Ever kind and ever true,
 All our cares beguiling.

6 May our land forever bloom
 Under wise direction;
 And this city's classic ground
 In munificence abound,
 Yielding us protection.

7 Perish sadness, perish hate,
 And ye scoffers, leave us!
 Perish every shape of woe,
 Devil and Philistine too,
 That would fain deceive us.

ADDENDA.

1 YOUTH and hope a glory wear,
 While on earth they're given,

That immortals ever share
In the pure and balmy air
Of the hills of heaven.

2 Let us then in youth rejoice,
 'Twill repent us never,
For when earthly scenes have fled,
And this mortal life is sped,
 Youth abides forever.

BROTHERS' CAMPAIGN SONG.

BY JOHN M. HOLMES, '57.

AIR—“*Lauriger Horatius.*”

1 BROTHERS all in Unity,
 Knit by Love's attraction,
Let us gird our armor on,
 Now's the time for action.

 Shake the old blue banner out,
 Tell the world its story,
Let our song and watchword be,
 Unity and glory.

2 Let the fires of Auld Lang Syne
 In all hearts be burning,
Fires of friendship, eloquence,
 Liberty and Learning. *Chorus.*

3 Gather in the candidates,
 Golden time is fleeting,
Give to each a brother's right,
 Give a brother's greeting. *Chorus.*

4 Shall we basely bend the knee
 To Linonia? NEVER!
Hand in hand we'll firmly stand,
 Victorious forever. *Chorus.*

LINONIA SONG.

AIR—“*Lauriger Horatius.*”

“BROTHERS all in Unity,”
 Mourning to distraction,
Sitting around with faces *blue*,
 Waiting strength for action.

Chorus—With their “old blue banner” down—
 Sobbing out the story,
“This is all that's left behind
 Of David Humphrey's glory.”

2 While beneath their banner blue
 Brother hosts draw near us;
 To Linonia's standard true,
 Soon that host will fear us.
 And their banner, in their flight,
 Shall tell the mournful story:
 " This is all that's left behind
 Of David Humphrey's glory."

3 "Linonia," invincible,
 Can whene'er she pleases,
 Pull that "old blue banner" down,
 And tear it all to pieces.
 Pull that "old blue banner" down,
 And tell the world the story:
 This is all that's left behind
 Of David Humphrey's glory."

L A U R I G E R.

PARAPHRASED BY P. B. PORTER, '67.

AIR—"Lauriger."

1 OLD man Horace, sprigged with bay,
 Truly you do say, sir,
 Time streaks faster on his way,
 Than two-forty racer.

Chorus — Give us but our rum to sip;
 We don't care a clam-shell,
 So we kiss the pouting lip
 Of the blooming damsel.

2 With bright beauty blush the grapes; —
 So the women show it;
 Longing for their lovely shapes,
 Sings the tipsy poet. *Chorus.*

3 Tell me what great fame avails,
 Save we can hug tightly
 All the jolly little quails,
 And get somewhat slightly. *Chorus.*

L A U R I G E R.

TRANSLATED BY L. W. FITCH, '40.

AIR — “*Lauriger.*”

**1 Poet of the laurel wreath,
Horace, true thy saying;**

"Time outruns the tempest's breath;
For no mortal staying."

Chorus—Bring me cups that Bacchus crowns,
Cups on mirth attending;
Give me blushing maidens' frowns,
Frowns in kisses ending.

2 Sweetly grows the grape, the maid,
Each in beauty peerless;
But to me, bereft and sad,
Wintry age comes cheerless. *Chorus.*

3 Though enduring fame be mine,
This shall yield no pleasure;
Let me then, in love and wine,
Find exhaustless treasure. *Chorus.*

AUREM PRÆBE MIHI.

AIR—“*We'll dance by the light of the Moon.*”

1 *FELIS* sedit by a hole,
Intenta she cum omni soul,
Prendere rats.
Mice cucurrunt over the floor,
In numero, duo, tres or more,
Obliti cats.

2 *Felis* saw them oculis,
“I'll have them,” inquit she, “I guess,
Dum ludunt.”
Tunc illa crept toward the group,
“Habeam,” dixit, “good rat soup!
Pingues sunt!”

3 Mice continued all ludere,
Intenti in ludum vere,
Gaudenter.
Tunc rushed the *felis* unto them,
Et tore them omnes limb from limb,
Violenter.

MORAL.

Mures, omni mice be shy,
Et aurem præbe mihi,
Benigne;
Si hoc fuges, verbum sat,
Avoid a huge and hungry cat,
Studiose.

ALUMNI SONG.

BY F. M. FINCH, '49.

AIR — “*Sparkling and bright.*”

1 GATHER ye smiles from the ocean isles,
 Warm hearts from river and fountain,
 A playful chime from the palm-tree clime,
 From the land of rock and mountain;
 And roll the song in waves along,
 For the hours are bright before us,
 And grand and hale are the elms of Yale,
 Like fathers, bending o'er us.

2 Summon our band from the prairie land,
 From the granite hills, dark frowning,
 From the lakelet blue and the black bayou,
 From the snows our pine peaks crowning;
 And pour the song in joy along,
 For the hours are bright before us,
 And grand and hale are the towers of Yale,
 Like giants, watching o'er us.

3 Count not the tears of the long gone years,
 With their moments of pain and sorrow,
 But laugh in the light of their memories bright,
 And treasure them all for the morrow.
 Then roll the song in waves along,
 While the hours are bright before us,
 And high and hale are the spires of Yale,
 Like guardians, towering o'er us.

4 Dream of the days when the rainbow rays
 Of Hope, on our hearts fell lightly,
 And each fair hour some cheerful flower
 In our pathway blossomed brightly;
 And pour the song in joy along
 Ere the moments fly before us,
 While portly and hale the sires of Yale
 Are kindly gazing o'er us.

5 Linger again in memory's glen,
 'Mid the tendril vines of feeling,
 Till a voice or a sigh floats softly by,
 Once more to the glad heart stealing;
 And roll the song in waves along,
 For the hours are bright before us,
 And in cottage and vale are the brides of Yale,
 Like angels, watching o'er us.

6 Clasp ye the hand 'neath the arches grand
 That with garlands span our greeting,
 With a silent prayer that an hour as fair
 May smile on each after meeting;

And long may the song, the joyous song,
 Roll on in the hours before us,
 And grand and hale may the elms of Yale
 For many a year bend o'er us.

BIENNIAL JUBILEE SONG.

BY CHARLES H. OWEN, '60.

AIR—“*Nelly Bly.*”

- 1 SOPHS were groaning
 And condoling
 Round Alumni Hall,
 Tutors thundered
 “No ‘Old Hundred’
 Should be sung at all.”
 But a hundred
 Voices muttered
 Darkly round the door ;
 Sad the moan
 And deep the groan,
 “Biennials are a bore.”
- 2 They searched our pockets,
 Watches, lockets,
 When we all came in ;
 They watched us, too,
 The morning through,
 As though we meant “to skin.”
 But they didn’t
 Think a minute
 Of the water jug ;
 We could keep
 A pony leaf,
 In the bottom of the mug.
- 3 Ladies pretty
 Showed us pity
 In Biennial ;
 But the tutors,
 Gallant tutors
 Drove them from the hall ;
 Then a hundred
 Tables thundered
 Banged about the floor,
 Sad the moan
 And deep the groan,
 “Biennials are a bore ! ”
- 4 Tutor spies
 Shut their eyes
 When they go to sleep,

Then how spry
The "equuli"
When there's none to peek.
O Tutors!
Sleepy Tutors!
Lots of pony leaves
Rolled up tight,
Out of sight,
Carried in our sleeves!

5 Now we're Junes,
Jolly Junes,
Biennial is done,
Nothing now
The whole year thro'
But jollity and fun.
Sophomore!
Bow before
Our magnificence!
Freshman brat!
Take off your hat —
No impertinence!

IVY SONG.

BY CHARLES S. ELLIOT, '67.

AIR—"Oft in the Stilly Night."

FAST fading from our sight,
The day in silence closes ;
Where broods the coming night,
Our Ivy now reposes.
Alas! alas! our task is done,
Our College life is over;
Those happy years now past and gone
We never may recover.
Rest, then, sweet Ivy, here,
Within thy quiet haven,
Guarding with tender care
That precious name there graven.

Emblem of Friendship's power,
In firmest ties now bind us,
While, in this parting hour,
We leave Old Yale behind us.
Farewell, farewell, beloved home;
Our hearts can only sorrow
That from thy halls we now must roam,
Sad exiles on the morrow.
Here, then, sweet Ivy, rest,—
Watch o'er this latest meeting;
Hope of our hearts distressed,
Receive our last sad greeting.

INDEX OF TUNES.

	PAGE
AH ME!	79
ALMA MATER	10
AMERICA	94
ANTIOCH	72
AULD LANG SYNE	116
B-A, BA	84
BENNY HAVENS	12
BINGO	40
BLACK BRIGADE *	80
CO-CA-CHE-LUNK	25
CONSTANTINOPLE *	68
CRAMBAMBULI	28
DERBY RAM	74
DRIVE DULL CARE AWAY	64
EVENING BELLS	110
FAIRY MOONLIGHT	96
GAUDEAMUS	6
GIDEON'S BAND *	84
GOOD NIGHT, LADIES	91
HAMLET	76
HEBREW CHILDREN	59
I-EEL	38
IL PURITANI	8
INTEGER VITÆ	18
JACK AND GILL	44
JOHN BROWN HAD A LITTLE INJUN	52

* The tunes marked by an asterisk are secured by copyright.

LANDLORD, FILL THE FLOWING BOWL	36
LAST CIGAR	14
LATHERY	86
LAURIGER	5
LITORIA	19
LITTLE MORE CIDER	30
MARY HAD A LITTLE LAMB	56
MENAGERIE	54
MUSIC IN THE AIR*	108
NELLIE WAS A LADY	114
OFT IN THE STILLY NIGHT	106
OH, THAT WILL BE JOYFUL	48
OLD MOUNTAIN TREE*	100
PETER GRAY	60
PIRATE'S CHORUS	112
RIG-A-JIG	42
ROLLING HOME	73
SAW MY LEG OFF	87
SHOOL	50
SPARKLING AND BRIGHT	16
SPRINGFIELD MOUNTAIN	62
STARS OF THE SUMMER NIGHT	104
THE MERMAID	66
THREE CROWS	95
UPIDEE	22
VIVE L'AMOUR	33
WARBLE, No. 1	88
WARBLE, No. 2	92
YAH, YAH	83

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED
MUSIC LIBRARY

This book is due on the last date stamped below, or
on the date to which renewed.
Renewed books are subject to immediate recall.

JUL 15 1960

REC'D LD

JUL 16 1960

1:00 p.m.

BB

LD 21-50m-6-'59
(A2845s10)476

General Library
University of California
Berkeley

DATE DUE

Music Library
University of California at
Berkeley

272519

M
1948
Y3E6

THE UNIVERSITY OF CALIFORNIA LIBRARY

M1948.Y3.E6

C034450578

U.C. BERKELEY LIBRARIES



34450578

Digitized by Google

